

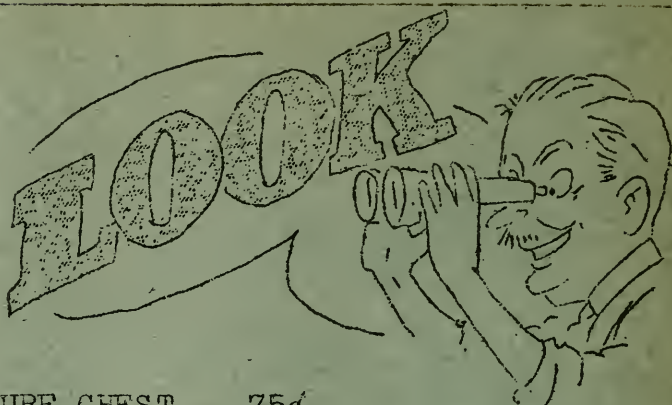
NORTHERN JUNKET



VOL 3

NO 12

20¢



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THE RIVAL FIDDLERS



This is a true folk tale of old Brooklyn-
in the days before it spread itself out and
became a huge, raucous metropolis.

Beyond Greenwood Cemetery, and just to
the south of that burying ground, in Martense's
Lane, there used to be seen a stone that bore
a hoof mark, clear and distinct, and while all
the neighboring stones were covered with moss
or gray lichen, this particular stone was free
and clean of all plant life.

One Saturday night, a negro named Joost,
was walking home, his fiddle tucked under his
arm. He had been playing for a wedding over
in Flatbush and had been drinking too much
wedding punch so that he saw stars on the
ground and fences in the sky; in fact every-
thing seemed so topsy-turvey that he sat down
rather heavily on this very same rock to rest
and to consider the strange behavior of the
universe.

Watching the stars hopping around in the



TAKE IT OR LEAVE IT

O.K. You're right, this ought to be page 1; but before I'll cut another 40 stencils it will be page 2.

Hope that all of you will come up and say hello to me this week-end at the NEW ENGLAND FOLK FESTIVAL for of course you are planning to go.

A festival means something different to every one of us. A show with all exhibitions and no public participation; a glorified square dance with all participation and no exhibitions; or a combination of both.

Have seen all three kinds and they're all good, and for the life of me I can see no use for eternal bickering about changing any established festival from one of the three to the other.

It's impossible to please everybody, and no festival should attempt to.

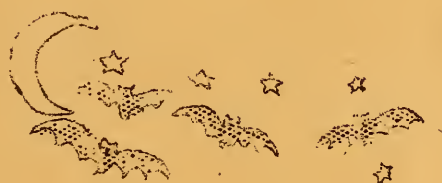
One thing that our NEW ENGLAND FESTIVAL is proving: that folk and square dancing will mix on the same program. We know it will, for we've done it for eight years and are already for the ninth. And by Folk Dancing I mean European traditional dances and not the latest effusion from the hill-billy hit parade.

Sincerely

Ralph

grass was certainly peculiar, and he was struck with the idea that they wanted to dance. So, putting his fiddle to his chin he tried a few preparatory notes, then struck into a wild sort of jig, and though he made it up as he went along it seemed to him that he was playing very well indeed, when the boom of a bell sent a shiver of cold chills up and down his spine. It was twelve O'clock and here he was playing dance music on Sunday.

"Well," said Joost to himself, "it's just as bad to play for one second as it is to play for all day." So, as long as he was in for it anyway, he carried the tune through to the end fiddling away with reckless abandon.



Presently he became aware that the music was both wilder and sweeter than before, and it seemed to him that there was more of it. Not until then did he notice the tall, thin stranger standing beside him, and that he too was fiddling - a harmony part to Joost's tune, as if he could read Joost's mind and knew exactly the notes he intended to play. Joost paused, and the stranger did likewise.

"Where the devil did you come from?" asked Joost. The stranger smiled. "And how did you come to know that music?" Joost added.

"Oh, I've known that tune for years," was the reply. "It's called 'The Devil's Joy at Sabbath Breaking.'"

"You're a liar!" cried the negro. The other bowed courteously and burst into a roar of laughter. "A liar!" repeated Joost, "for I made up that music this very minute."

"So you say. Yet you notice that I could follow you perfectly as you played."

"Humph! Yes, you can follow."

"And I can lead, too. Do you know the tune 'Go to the Devil and Shake Yourself?'"

"Yes; but I play second to no fiddler."

"Very well, I'll beat you at any air you care to play."



"Done!" said Joost. And then began a contest that lasted til break of day. The stranger was an expert, no doubt about that, but Joost was inspired, and just as the sun appeared he began, in broad and solemn harmonies, the hymn of Van Catts:

"Now behold, at dawn of day,
Pious Dutchmen sing and pray."



At that the stranger exclaimed, "Well, that beats the devil!" and striking his foot angrily on the rock, disappeared in a flash of fire like a bomb burst. Joost was hurled twenty feet by the explosion, and lay on the ground in sensible, until a farmer found him some hours later. As he suffered no harm from the contest and became a better fiddler than ever, it is supposed that the recording angel did not inscribe his feat of Sabbath breaking against him in very large letters.

There were a few who doubted his story, but they had little to say when he showed them the hoof-mark on the rock. Moreover, there are fewer fiddlers among the negroes than there used to be, because they say that the violin is the devil's own instrument.

THE ROUNDUP
FOLK DANCE
INFORMATION
PUBLISHED BY THE
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TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER LABEL recordings. The BEST in folk and square dance records.

A trip around the world in folk music and dancing is yours when you attend the 1953 National Capital's Folk Festival of All Nations. Held at Cardozo Center, 13th and Clifton Sts. N.W., Washington, the Festival will feature the traditional songs and dances of lands from every corner of the earth. Over 450 participants from the greater Washington area, representing 35 different countries, will take part in the three-day gala festival.

You'll see exotic dances from Burma, Pakistan, and the Near East; Irish jigs and reels; intricate stick dances from the Philippines; Bavarian schuplattlers and Latvian polkas; English and Scottish country dancing; line dances from Arabia, Greece and Yugoslavia; and many others. There will be American Indian dances and regional styles of country dancing from the USA. You'll hear captivating French tunes, gay airs from Poland and the Ukraine, American folk songs, haunting Welsh melodies, and South American rhythms.

There will be a different program each of the three nights - all as educational as they will be interesting and entertaining. Participants will be colorfully dressed in the traditional costume of their homeland, and a Costume Promenade each night will provide an opportunity for them to explain interesting details about their dress. Each evening's program will also include several sessions when the audience can join in the fun of folk dancing on the stage.



SHARPS AND FLATS



Several years ago I said that ninety per cent of the square dance callers were afflicted with a "cash register complex" and, if the ticket sales for each succeeding dance were not greater than the previous one, they were sure that business had "gone to hell in a hand basket." I am not sure that all of us have recovered from that affliction.

No one can expect "receipts of business" to always be on the upward trend. There are bound to be some slight recessions - we went through one a year or so ago, remember? -- but in the recreation business, so long as we have a population of 158,000,000 which is increasing at the rate of nearly 3,000,000 per year we are not going to have any serious difficulty unless we create it ourselves.

We used to think that dance halls operating on a basis of 85 per cent of capacity were pretty good, but now everyone seems to be

struggling for 100 per cent operation and with a backlog of dance dates piled up for at least a year ahead.

I know of no industry in which such a condition is maintained; then why expect it of square dancing? With the increase we have had in interest, plus square dance classes for dancers, plus callers courses, plus recreation workshops, plus folk and square dance camps, it is about time to take a breathing spell and appraise the supply and probable demand.



The professional caller who is honest and sincere, firmly believes that square dancing is the finest of all recreation outlets. But that is no excuse to lose ourselves in a rhapsody of sophomore's enthusiasm and so blind ourselves to the fact that it is but a small part of the recreational field. Nor to the fact that 90 per cent of the country's population does no square dancing whatever; worse yet, millions of Americans don't like it. It is difficult for us to realise that there could be anyone who didn't like to square dance, but it is true. For instance, how many people on your own street square dance regularly? How many dance once in a while? How many don't dance at all?



Several things compete for the square dancer's interest, the latest and most serious being television. This is a phase in our way of life and like all other such things will not be permanent. Remember how radio disrupt-

ed everything 25 years ago? as soon as folks have made their last payment on their expensive television sets you'll find them tiring of the cheap vaudeville acts and old movies that now clutter up the channels, and they'll begin to get choosy of the programs being offered and will return to square dancing once in a while. If you, as a professional caller have kept your feet on the ground you will get them back again, and the chances are good that they will keep returning. On the other hand if you are one of the lost souls who has gone overboard for all the latest skulduggery now being done in the name of square dancing, you will scare them away the very first night and



you'll never see them again. There will be no one to blame but yourself, for you didn't call one single dance that they recognized from their past associations with square dancing.

As professional callers we exert a tremendous influence on the dancers and on the young callers just starting out, all starry-eyed at the prospect, and full of determination to become known as the greatest caller in the world. All of us once had the same thoughts, son. I well remember the words of my uncle: "Remember that every caller is the best caller in the world to somebody; and every caller is the worst caller in the world to somebody."

A professional caller lives in a glass house and we'd do well to remember that the

most fascinating sound in the world to many people is the sound of breaking glass. Living such lives, under the eye of public adulation we should set a high standard of moral conduct for ourselves and live accordingly.



Because a professional caller exerts an influence on the recreational lives of his friends and neighbors does not mean that he should feel too keenly the sense of his own importance. Far from it. The world does not revolve around us; life would go on if all of us dropped dead. Life is too short to be wasted in a mirage of self-glorification. Rather, let us all attempt to be of some service to our neighbors.

We can do this in many ways. We are living in an urbanized period in which people are struggling desperately for something real. The changing, shifting city-bred culture brings a loneliness all its own. It is up to us to reach as many of these people we can, and show them the satisfaction that comes learning to play again. Every caller who has helped his neighbors do this knows what a joy it is to see the sparkle return to weary eyes where it has not been for years.

Let us not forget the past, nor fail to once in a while look into the future. Let us dedicate ourselves to bringing happiness and friendliness into the lives of all we meet.

The things we are doing today are creating the memories of tomorrow. Let's see to it

that these memories of our neighbors are pleasant ones. Each time we help a dancer we are adding another thread to his pattern of 'memories of tomorrow' - memories that we are good guys to do business with. It is not just coincidence that the quality of serving is so strong in every top notch caller.

The most important single thing that any professional caller has is the confidence of the dancers. For unless the dancers have complete confidence that the caller is working for their best interests as well as his own, the dancer-caller relationship is very precarious indeed. The only way we can keep that confidence is by earning it. By being friendly instead of aloof; by calling for the dancers' enjoyment, instead of 'for our own amazement' as Ed Durlacher so aptly states it.

BOOK REVIEWS



SQUARE DANCE PATTERN BOOK by Cal Golden, 71 pp, published by McCartney Publications, Pasadena, California, \$1.10.

Here are more than 500 changes of pattern classified for easy reference. Some of the pattern would be in execrable taste at a parish hall dance, and in questionable taste at a public square dance, but I am assuming that

all callers and leaders who purchase this book have sense enough to choose appropriate patter to fit any occasion. The book is definitely a worthwhile addition to a caller's library and I'm glad to recommend it.

DICK'S QUADRILLE CALL-BOOK, 199 pp. published by Behrens Publishing Co. Danbury, Conn.

This is a revised edition of the one published many years ago. As a source book for old time style quadrilles and round dances it is a must on the shelves of all callers and leaders. Highly recommended.

WEST TEXAS SQUARE DANCES, by Jimmy Clossin and Carl Hertzog, 48 pp. \$1.50.

Here you will find West Texas square dances in traditional style and figures by a real old timer who knows his stuff. For authentic material you can't beat it.

HANDBOOK OF SQUARE DANCES, by Ed Bossing, 138 pp. \$2.00 (paper bound).

This is a revised edition of an earlier manual brought out by the Chicago Park District. It cost somebody a fortune to print it and this new edition contains some of the newer singing calls and round dances. It does not however, include my favorite square dance diagram - Wave the Ocean, Wave the Sea - but it is an excellent manual for all leaders and callers of city dance groups or for those who like square dancing done in California and Colorado style. Others of course will change and adapt the material to suit their needs.

SINGING CALLS, by Cal Golden, 58 pp. \$1.10

Golden has done a good job in presenting this book of modern singing calls, giving credit to the originators when known to him. Some of these singing calls are going to become traditional squares and every singing caller owes it to himself to own a copy. Especially valuable to callers who use records will be the recommended record for each call. You may have different ideas, but at least you will have something to go by when selecting your own record for any particular dance.

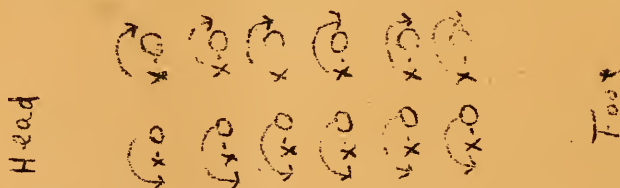
CONTRA BASICS

THE CAST OFF

Cast off is the method of progression in contra dances. It gets the active couples into a position in the line so that as soon as they have completed the sequence of figures with one couple they are in position to start the sequence over again with the couple next below them in the line. In other words "cast off" means to go below one couple. There are five known ways of casting off, and the preceding figures influence the manner in which it is done. By far the commonest method, sometimes called the "arm around cast off" is the first

described:

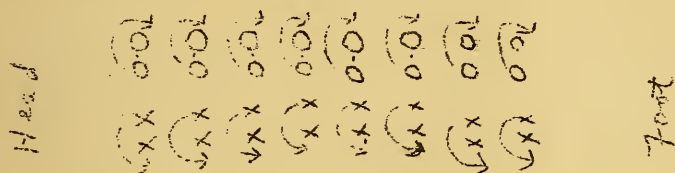
let us suppose that we are dancing a contra that has every alternate couple active and crossed over before they begin the first sequence. The call directly preceeding "cast off" is "down the center, same way back" the active men are going to cast off with the inactive ladies, and the active ladies are going to cast off with the inactive men. As the active couples come up the center side by side they separate when they reach the couple with whom they have just been dancing and each man places his right arm at the waist of the lady he is to cast off, takes her left hand in his left hand and in this position he continues to walk forward as both pivot in place to face the center of the set (i.e. pivot clockwise). Meantime each active lady extends her left hand to the man she is to cast off, he takes her left hand in his left hand, places his right arm at her waist and both pivot in place counterclockwise (lady walks forward in pivot), to face center of the set. Active couples now find themselves one place below in the line and the inactive couples find themselves one place above in the line.



This may be a good time to state that usually the cast off comes in the middle of the dance sequence; not always, but 90 per cent of the time. In other words you usually have more figures to dance with the couple you cast off but you are in proper position to start the sequence of figures making up the contra when the right time comes.

CASTING OFF WITH THE SAME SEX

When the active couples have not crossed over into each others' lines before the dance starts, all the ladies will be in one line and all the men will be opposite them in the other line, so they must cast off, men with men, ladies with ladies. In this case the ladies may hold inside hands, hook inside elbows (especially if dancing in a humid climate) or, put their arms around each other's waists and pivot in place together. Men may do the same, though frequently they will merely turn in place side by side, inactive man's right shoulder next to the active man's left shoulder as they pivot together but separately to face center of set. Active couples always move forward in the pivot.



2 TWO COUPLES CAST OFF:

When two couples go down the center at the same time, as in the contra BEAUX OF ALBANY, couple 1 follows couple 2 down the center and leads coming back, so it would be most awkward and require endless maneuvering to cast off in the manner just described. Instead, the cast off is accomplished quite easily with active couples separating, turning out and into the set one place below; the space that was just vacated by the inactive couple, couple 2 continues up the set as couple 1 turns out and down, until they reach couple 1's original position and there they turn away from each other into place above couple 1. All this sounds ten times more complicated than it actually is.



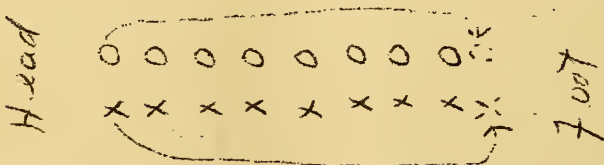
3. LADIES CHAIN CAST OFF:

Obviously, this cast off can be used only in contra dances where the active couples have crossed over, either before the dance starts or sometime during the sequence of figures. Regardless of where the ladies are in relation to the men, as they finish the chain, each man turns the lady to his right side, exactly as he would do in any 'ladies chain' figure. Consequently at the end of the ladies chain, the active couple ends one place below the inactive couple and the cast off has been accomplished.



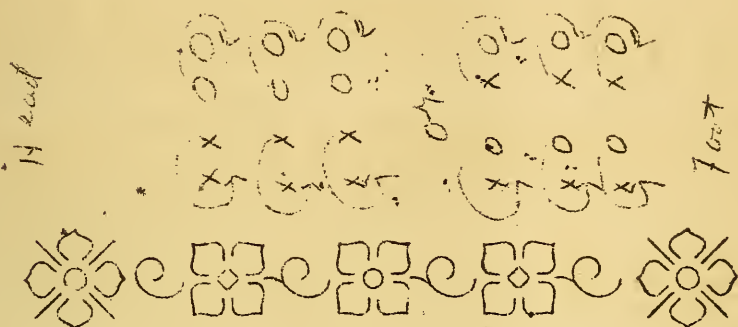
4. THE WALK DOWN CAST OFF:

This form as noted in such contra dances as Virginia Reel when the active couples as the last figure or next to last, walk down the outside of the set behind their own respective lines and take their place at the foot of the line.



5. WALK AROUND CAST OFF:

In a few contras the cast off is accomplished by the active couples separating and walking around the inactive couples to take position below them in the line. Inactive couples remain stationary facing center of the set as the active couples walk around them.



CONTRA DANCE

Washington Quickstep

1st, 3rd, 5th, etc. couples cross over.

Right hand star with couple below

Left hand star back to place

Active couples down the center

Same way back and cast off

Right and left four

Active couples balance and swing

You will also find this dance given like this. Either version is a fine contra.

Music and dance on next page



1st, 3rd, 5th, etc. couples active. DON'T cross over.

Right hand star with couple below
 Left hand star back to place
 Active couples down the center
Turn around, the other way back
 Cast off and ladies chain
 All forward and back
 Active couples turn to place





SQUARE DANCE



WRECK OF THE NUMBER NINE

Music - Wreck of the Number Nine

First couple lead to the right
 Circle four hands around
 Chassez by your partner
 Salute your opposite lady
 Chassez back, salute your own
 Chassez by and swing your opposite lady
 Chassez back and swing your own
 Circle four hands half way round
 Right and left six with the sides
 Lead to the next, etc. except: Swing your
 own and lead to the next
 Repeat figure with last couple, doing
 right and left six, etc.

Repeat for other couples in turn

Second and fourth couples of course doing right and left six with head couples.





FOLK DANCE

Boston Two Step

English Old Time Couple Dance



The Dance

Partners stand side-by-side facing each other with inside hands joined. Gents left hand should be held behind his back, palm out. Lady's right hand should hold skirt.

1. Take one pas de basque step away from

partner.(Gent to left,lady to right).

Take one pas de basque step toward partner(Gent to right,lady to left).

Walk forward three steps and then drop hands, turn inward toward partner,and gent takes lady's right hand in his left. Finish facing Ccw..

2. Repeat figure 1 in new direction,except that gent begins with right foot, lady with left. Finish facing partner and join both hands.

3. With gent's back to center of room take one pas de basque step Ccw(Man's left, lady's right). Then take one pas de basque step Cw(Gent's right,lady's left).

Now take two slow slides to the man's left(Lady's right)(step,close,step,close).

4. Take partner in regular ballroom dance position and dance four two-steps turning Cw and moving Ccw around the room.

Pas de basque: (to the left)

Leap lightly onto the left foot(count one),step on right foot in front of left with right toe pointed to right side(count and), step on left foot in place (count two) pause, (count and).

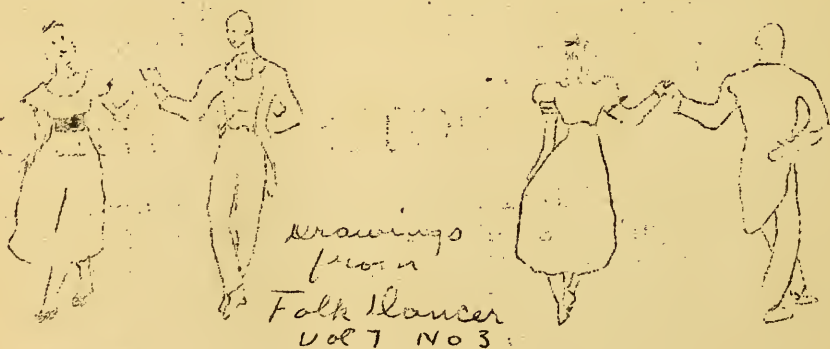
NOTES ON THE DANCE

Old-time dancing is characterized by a lightness of step combined with a manner of grace and dignity. Such dances as Maxina, La Rinka, Veleta, The Dinky One-Step, The Eva Three-step, the St Bernard's Waltz,and the

Vienna Two-step are all good examples of this type of dance. In all of them the emphasis is on a light, flowing style rather than heavy vigorous movement.

The Boston Two-step is perhaps the best known of these English Old-time dances. As far as we know it was first introduced to this country in 1947 and ever since has been extremely popular with both folk and square dancers alike. It's simplicity combined with beautiful music make it a favorite among New England dancers. It is one of those dances that can be readily taught and it is so relaxing to do that The Boston Two-step often appears on a program as a "breather" between more vigorous squares and contras.

The description given here for the dance is as learned from Michael Herman at Maine Folk Dance Camp several years ago. It agrees with the description published in OLD TIME and NOVELTY DANCES by Major Cecil H. Taylor, (London, 1947) and in OLD TIME and SEQUENCE DANCES by the Old Time Committee of the Official Board of Ballroom Dancing (London 1947). Further information may be obtained from Volume 7, Number 3 of the FOLK DANCER magazine.





FOLK SONG.



As I Roved Out



As I roved out one fine summer's evening
To view those flow'rs and to take the air
'Twas there I spied a tender mother
Talking to her daughter dear.

Singing, "Daughter, O daughter, I'll have you
marry
No longer to live a sweet single life."
"O mother, O mother, I'd rather to tarry
To be some brave sailor's wife."

"A sailor boy sits all for to wander;
To some foreign countree he go.
They will cause you to sigh and to murmur
They will prove your overthrow."

"Or if you could get me to wed with a farmer
To be your joy and heart's delight;

But give me the boy with the tarry,
tarry trousers,
To shine in my eyes like the diamond
bright."

She hung her head on the top of her
shoulders;
Tears from her eyes like the fountain
flowed:
"I'll stay at home and be true-hearted,
Whilst my love to the seas doth go."

This song, also known as the "Tarry, Tarry Trousers" should be sung in a moderate tempo. It is from New Brunswick and we heard it sung a short while ago on a radio program of the Canadian Broadcasting Company "Songs Chez Nous"

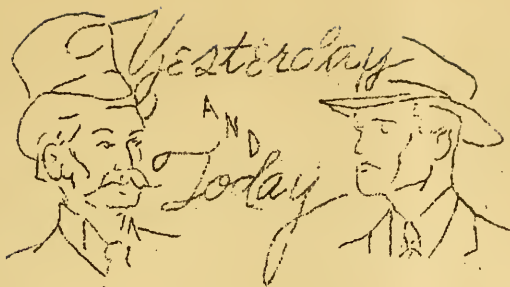


simple blouses and
peasant skirts, with
your material or mine.

ANGELA TAYLOR

1462 Main Street
Reading, Mass.

Phone: RE 2-2385



HANDSOME DANCER RETURNS

The handsome dancer is back, intriguing the villages of Quebec and northern New Brunswick, making them wonder again whether the devil is about.

The latest revival of this legendary gentleman in the formal clothes has emerged in the country around Routhierville, Quebec, and is reported from nearby Campbellton, N.B.

The story there is that he showed up at a dance at Routhierville recently, wearing evening clothes and white gloves, that he danced briefly with a local damsel and then left. Then, the story goes, the girl faints and is found to bear burns or other strange marks.

The national museum in Ottawa took the report in stride. It accumulates and publishes legends of that kind and the handsome dancer is a familiar customer to them.

He has, in fact, become so notorious that he has been the subject of an article in the Journal of American Folklore as far back as 1920, has been written up in a book in Canada, been the key figure in a Montreal play and been talked about on the radio.

The background of his appearance usually

is that the village priest has forbidden dancing but still there are those who dance -and the stylish visitor appears, perchance the devil himself.

The humps or scars left behind on someone in a dance hall are typical of this Canadian legend.

There is no mystery about the origin of "lock, stock, and barrel" but it goes back to the days when the early settlers replaced but one part of their guns at a time. It was apt to be a part of the trigger and hammer assembly, (the lock) or a new barrel. So when it was necessary to emphasize the completeness of a deal, they used the "lock, stock and barrel" or the whole darned gun, for a comparison.



YOU'RE AN
OLD TIMER IF
REMEMBER

Burning the Christmas tree...Being introduced to the game of post office...Snitching rock candy that granpa used to make his "Rock and Rye"....Snow cream - with lots of vanilla extract...Being selected by the school teacher to run a personal errand...Waiting in line at the county fair for your turn with the chained tin cup at the open water barrel...When to wait on tables at the church bazaar was sure indication that you were a "big girl" now....Watching mom use a kitchen table knife to curl the ostrich feathers on her hat...How you read

Western stories and dime novels out back of the barn in pre-radio and pre-television days.

Up(or down)in Maine you'll occasionally hear the word "orts" which is a very old term for table scraps. Usually it is used to direct the boy in the family to take the remains of the meal out to the hens. The word goes back to Middle English, but with the absence of hens, pigs, and the arrival of the electric disposal unit in the sink, the orts no longer have much significance in urban living.



VERMONT TALL TALE

John Connelly likes to tell about the time he almost got arrested in Burlington. He says he was on the train to Burlington, sitting beside a woman who was holding a small dog. He decided to smoke, got out his pipe and was puffing contentedly when the woman grabbed the pipe and threw it out the window. Acting on impulse, Connelly grabbed the dog and threw it out the window. When the train reached Burlington shortly afterwards, Connelly was escorted out of the train and turned over to a policeman. But just about as he was to be driven to the station, the woman gave a cry of joy. Connelly and the policeman turned to look down the track and there was the woman's dog, running toward the station. The mysterious part, Connelly concludes, was that the dog had his pipe in his mouth.





A few years ago, a crowd of people gathered about an ancient, white farmhouse at Glen Cove, Maine, a tiny seacoast village in Knox County, to pay tribute to Capt. Hanson Gregory who, as a boy, invented that essential of fried cakes - the hole in the doughnut! A 12 by 14 inch plaque was placed on the seaward wall of the old house, where both the mariner and the modern doughnut were born. The inscription on the tablet reads:

"In commemoration. This is the birthplace of Capt. Hanson Gregory, who first invented the hole in the doughnut in 1847. Erected by his friends, Nov. 2, 1947."

The Gregory homestead, built in 1771 by William Gregory, was passed on to his descendants and eventually became the property of the doughnut inventor's parents, and there he was born in 1831. At 13, like many of his forbears, Hanson Gregory went to sea; by the time he had reached his nineteenth year, he was the master of a ship. In the meantime, however, while on shore leave in the home at Glen Cove he became the inventor of the doughnut, when he was 16.

During the visit, he went to the kitchen one day to find his mother busy with lumps of sweet dough which she was frying in hot fat. Mrs Gregory remarked to her sailor son that the cakes weren't cooking well in the middle,

that the edges would be done while the inside remained raw. Young Hanson put his mind to improving the crude form of the fried cakes. He soon decided that an open space in the middle would solve the problem. His first thought was to roll the dough and make it into a ring, something like the life preservers with which he was familiar. But then came his inspiration. Seizing the small tin cover off his mother's pepper box, he pushed it down through a cake and the first doughnut, as we understand the meaning of the word today, sizzled in a kettle of hot fat! Thus details are told for which 100 years later he was honored.

This doughnut was such an improvement over the tough, indigestible fried cakes that they made culinary history and from that old farmhouse in the tiny Maine village, the doughnut with a hole in it spread all over the civilized world. After the ceremonies that November day, when Capt. Gregory was commended to posterity on a bronze tablet, refreshments were served and the main dish was - doughnuts!

Al Brundges 4th Annual

SUMMER VACATION SCHOOL

At Beautiful Springfield College

July 14-19

Write

Al Brundage

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Stepney Conn



LET'S EAT!

We don't know whether or not the trouble in the world would be completely settled, but people would be a lot happier if they started off to work with something in their stomachs; something more than a gulp or two of orange juice, a cuppa cawffee, and a slice of oleo smeared burnt toast. No wonder it's so difficult to get an intelligent answer or a smile out of anybody before noon - who wants to be intelligent or happy on that kind of a diet?

If you had ever smelled an old-time country breakfast being prepared it would change your mind about starving to death.

Take a slice of home-cured ham, at least a quarter inch thick and freshen it in cold water brought to warm on the back of the kitchen stove. Drain and wipe dry. Fry in its own firm border of fat, slowly to sweet perfection and remove to a hot platter. Allow the remaining fat to reach a smoking heat (an additional amount being added if necessary from a surplus store), and into this sift flour to a bubbling paste, stirring while it browns. Add

more flour slowly to absorb the fat, then slowly add milk to make a gravy the consistency of heavy cream. Salt and pepper to taste and serve on new-boiled potatoes. That, along with the ham will be a meal to stick to your ribs until noon, and you'll find the world a better place to live in than it was yesterday.

This recipe, you see, is not modern. It does not tell you how much flour to use, nor the amount of fat, nor how much milk. But that is the kind of milk gravy men's memories cling to because it is the kind their mothers made, and by golly that is the way they made it.

APPLE SLUMP

Here is a real honest to goodness Old New England recipe. It calls for a dozen tart juicy apples. Core, pare and quarter them, put in a heavy kettle (iron if possible) over slow heat with a cup of hot water and let cook for five minutes. Then pour over 2 cups of molasses-not syrup-. Make a biscuit dough crust, adding one teaspoon sugar, roll out and cover apples. Cover kettle closely and let contents cook 25 minutes without lifting cover.

PORK APPLE PIE

Line a pie plate and fill with sliced apples. Mix well together 1 cup brown sugar, one level tablespoon flour and sprinkle evenly over apples. Dot with about 20 very small pieces of salt pork. Cover with rich pie crust & bake as usual (Maple syrup may be used). Serve with sauce made by cooking sugar, water, nutmeg and cornstarch.



BANNOCK INDIAN CAKES

Stir to a cream $1\frac{1}{4}$ lbs. brown sugar. 1 lb. butter. Beat 6 eggs, mix with sugar and butter. Add 1 teaspoon cinnamon. Stir in $1\frac{3}{4}$ lbs Indian meal (white) sifted, and $\frac{1}{4}$ lb. white flour. Bake in small cups. Let it remain in them until cold. (This recipe is over 100 years old).

BAKING SODA SUBSTITUTE

Americans are a race of "camper outers". The motor car has only emphasized that habit more than ever. Many campers cook their meals over a campfire and eventually they find themselves out of baking soda. There is good substitute known to an older generation of woodsmen, and it's too bad more folks don't know of it. Here it is; and it works, too.

White wood ashes contain both soda & potash, which are soluble in water. The white ash from hickory, beech, maple, and poplar is best - do NOT use ashes from resinous woods. As a substitute for baking soda use the same quantity of wood ashes. Mix the ashes with the dry flour, and they will raise the dough as well as baking soda. There may be a bit of discoloration but your biscuits will be flavorful and of excellent quality.

Lichen yeast can be made from the liverwort or lungwort lichen which grows in maple-beech forests. This growth is a combination of a fungus and an alga, and the fungus acts in raising the dough. Steep the lichen overnight in slightly warm water. Set it near the fire but far enough away to prevent it from overheating. The next day, strain the liquid into flour, beating into dough. Place in a warm kettle near the fire and cover it with a cloth. When it has risen, mix some of it with the bread

dough, saving the rest for future baking. Lichen yeast will keep for a long time if it is protected from freezing.

Preventing sooty kettles is a good timesaver when it's dishwashing time. The method is simple. Make a paste of soap with a little water, and paint the kettle with this thick creamy solution. The soot from the fire will stick to the paste; but it readily washes off in hot water. And that's enough camping tricks.

GRAHAM BREAD

2 cups graham flour	$\frac{1}{4}$ cup sugar
1 cup wheat flour	$\frac{1}{4}$ cup molasses
2 cups sour milk	2 teaspoons soda

Let rise in pans $\frac{1}{2}$ hour, then bake.

The old words 'buyd ur' softened by time into butter, meant chief or excellent food.

"With weights and measures just and true
Oven of even heat
Well buttered tins and quiet nerves
Success will be complete."

"The British call it biscuit
And it's koekje with the Dutch
But no matter how you say it
All cookies please us much"





THE TOWN CRIER

BORN: March 3, to Mr & Mrs Cy Kano, a daughter Jennifer Ann.*****

BORN: March 11, to Mr & Mrs Arthur Cornelius, a daughter, Karen.*****

Plans are being completed for the First State of Maine Folk Festival to be held May 16th in Portland. Squares, contras, crafts, will all be well represented. Better take it in, it ought to be a good festival.*****

New officers of the Barre-Montpelier Contra Dance Club recently elected are: Pres. Anita Rock; Vice Pres. Dan Sullivan; Sec. Lea Bossi; Treas. Heman Rice; Directors, Earle Field, Geo. Milne, and Mildred Hall.*****

Nice to see Dan Frishman of Washington, D.C. at one of the YWCA parties in Boston, recently. Was in town on business. Same night we enjoyed a nice chat with Culver Griffin of Connecticut and Bill Nickerson of Gloucester, Mass.*****

The Long Island Square Dance Callers Association announce their Annual Square Dance Festival will take place Sunday, May 3rd, afternoon and evening at Adelphi College, Garden City.***
Saturday, April 25, 7-12 P.M. the American Youth Hostels sponsor a Folkways Fair. Square dancing will be led by Ralph Tefferteller, Frank Harris, Abe Kanegson and Cliff Rubenstein; Folk Songs by Oscar Brand; Folk Dance exhibitions by English, Irish, and Norwegian groups, and plenty of general dancing for all during the evening.*****

And nobody in their right mind will want to

miss the Recreation Workshop, Saturday and Sunday, May 9-10, at Folk Dance House, 108 West 16th St. NYC. featuring Jane Farwell who has conducted recreation workshops all over the country. Jane is about to leave for Europe and this will be her last stop before going overseas. Don't miss this opportunity to enrich your life and your program with the materials Jane will share with you.*****

Also at Folk Dance House, Sunday, April 26th, the attraction will be "JUANA" in a program of Yugoslav dances and films. This date is a must for kolo lovers.*****

Write to the NEW ENGLAND CALLER for their catalog of square, contra, and folk dance records and books. Address them at 1621 Hancock St. Quincy 69, Mass.*****

Gil Daniels, Yellow Springs, Ohio, was a visitor at the YWCA (Boston) square dance recently.***** While in Dayton, Ohio, last month, we had a nice though short visit with Dr & Mrs Bert Little formerly of Exeter, N.H. and Cambridge, Mass.*** Herb Greggerson sends word that his new and permanent address is Carrizo Lodge, Box 268, Ruidoso, New Mexico. Dates for Herb's Ranch Dance classes are June 22 through June 26 with a dance on the 27th; July 20 through July 24 -- with a dance on the 25th; August 17 through 21 with a dance on the 22nd. The Lodge has 20 double rooms holding 2 or 4 people; private baths for each room, and is located in a beautiful canyon but 2 miles from Ruidoso highway.***** Oglebay, West Virginia, Folk Dance Camp dates are May 29th through June 5th. Dave Rosenberg and Rickey Holden will be the featured teachers. This is the oldest folk dance camp in the country, and was started several years ago by Jane Farwell, now in her own Rural Recreation Service.*****

The Eleventh Country Dance Weekend will be held at Pinewoods camp, Long Pond, Plymouth, Mass. June 26-29 and features Paul Hunt, also Bob Hi-

der, Louise Chapin, Constance Wilkes, Agnes Brown, Elise Nichols, and Roger Pinard.*****
 Speaking of dates to remember; the Maine Folk Dance Camp at Bridgeton, Maine, June 13-19 1st session; June 20-26 second session. Have you sent in your reservation yet? Better hurry for some folks were turned away last year because the camp was full up, and they'd taken a chance on there being room.*****

Interested in Pennsylvania Dutch? Then you'll love the brochure advising of the Second Annual Seminars on the Folk Culture of the Pennsylvania Dutch Country. This year the Seminar will be held in conjunction with the Fourth Annual Pennsylvania Dutch Folk Festival, July 1 through 5, at Kutztown, Pennsylvania.*****
 Another interesting event will be the Seminar on American Culture offered by the New York State Historical Association at Cooperstown, July 5-11.*****



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REPORT FROM THE CAPE

by

Dick Anderson

All classes sponsored by the CCSAFDA have ended, including children's classes in Dennis - Yarmouth - and Eastham. Sixteen members of the adult beginners class held a graduation party at Lyceum Hall, Yarmouthport, Tuesday, April 7th. Certificates of attendance were awarded by Mr Scott Corbett, Chairman of the Policy Committee of the CCSAFDA. Members of the intermediate & post-intermediate classes also received certificates at the close of their classes.

A festival sponsored by the P.T.A. & the County Extension Service will be held at Tisbury School, Vineyard Haven, Saturday, May 2, and will mark the close of the monthly classes on the Island for the season. Dick Anderson will do the calling, with music by Mel Von.

The Falmouth Square Dance Club will hold an Anniversary Dance at the Recreation center Falmouth, Saturday, April 25th. to celebrate the date of their first year as a club. Dick Keith of Bridgewater will be the caller and members may invite guests. The Club has enjoyed a very successful season with good interest and attendance and they are now sporting a new sound system and fine library of records.

Members of the Executive Board of the CCSAFDA met at the home of Avard Craig, recently &

enjoyed a fine meeting. Much was accomplished including plans for the Summer and Winter Festivals. A Nominating Committee was appointed to select a new slate of officers for the new season, which starts in October.

The CCSAFDA will share sponsorship of the 5th Annual Festival with the American Legion. This is the Annual Summer Festival held at the Athletic Field of the Barnstable High School. The date is set for July 17th.

Bob Brundage will be the featured caller at the April meeting of the CCSAFDA to be held at Lyceum Hall, Yarmouthport, Tuesday, April 28th

The CCSAFDA will bring it's season to a close with the final dance at the Recreation Center in Falmouth, Friday, May 29th. Slim Sterling of New Rochelle, will be the featured caller with music by Mel Von. The Falmouth Square Dance Club will play host to the CCSAFDA and other clubs throughout New England will be invited. This is not a public dance but members of all clubs invited may bring guests so that all may enjoy a full evening of dancing with persons sincerely interested.

The Cape Cod Chamber of Commerce in conjunction with the Hyannis Board of Trade will run a series of two clambake and square dance parties at Veteran's Park, adjacent to Hyannis Yacht Club on the last two Fridays in June. The N.Y. N.H. & Hartford railroad will run a special train to accomodate vacationers who will attend these affairs. Dick Anderson will provide the calling to music by Mel Von.

Plans for the Annual Strawberry Festival to be held at Falmouth, June 20th. include some square dancing. The location and other details

have not yet been released.

Popponessett Inn will continue with their regular schedule of square dancing for the season, starting on Thursday, June 25th. with music by Mel Von and Dick Anderson calling.

What started out as a week-end visit down in Richmond, Virginia, has now turned into a series of full week engagements in that area. During the last week of April, Dick Anderson will conduct classes for children at King William School, Highland Springs, Bon Aire and Ashland. Adult programs are also conducted at the above places and also at Sandston, Richmond and York, Pennsylvania.

Dick Anderson has been invited to attend the Recreation & Park Week program for the week of May 25th - 30th. sponsored by the City of Richmond. He will be the featured caller on Friday, May 29th. at Byrd Park, sponsored by Thalheimer's, a leading department store of Richmond.

A newspaper in Virginia runs a contest based on true or false questions related to folk and square dancing.

Plans for the Second Annual Lower Cape Festival are still incomplete but it will be held at the site of the old Windmill in Eastham, on Sept. 5th.

It is with regret that I have to refuse an invitation as a guest caller at the 9th Annual New England Folk Festival at Worcester, April 24th & 25th. I feel greatly honored to be invited but because of pre-arranged plans for the Virginia trip it will be impossible.

I don't know if you can obtain reservation

or not, but if you do, consider yourself lucky if you can make arrangements to attend one or both sessions of the Maine Folk Dance Camp at Bridgeton, Maine, June 13-19, and June 20-26. Application must reach Alice Dudley, Bryant Pond Maine, before April 25th. Mary and Michael Herman will share teaching duties with Ralph Page. I will attend the second session.

Scott Corbett, Joslin Whitney and Otis Baker will form the committee in charge of the 6th Annual Festival to be held in 1954.



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